

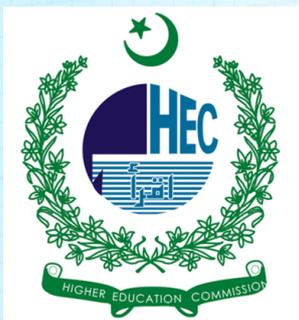
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**A Study of the Linguistic and Cultural Shift in English Translation of
Umera Ahmed's Amarbail**



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Abstract

Literary translation is not a simple exercise in language but a complicated negotiation process on two language and cultures. The study also raises the issues that translators encounter in their quest to be faithful to the original text and at the same time make it easy to understand by English speaking people. In particular it explores the ways in which idiomatic phrases, metaphors and culturally held references within Urdu are either retained, adapted or changed during translation, and how these decisions affect the interpretation of the reader. This article opts to analyze English translation of an Urdu Novel *Amarbail* by Umera Ahmed, a well-known Pakistani writer, whether a domestication or foreignization strategy is more apt for the English translation of the Novel *Amarbail*. The study highlights the importance of cultural adaptation as a tool of overcoming socio-cultural differences, but also warns against oversimplification at the expense of the personal traits of the original.

Keywords: Translation Studies, *Amarbail*, Novel, Domestication and Foreignization

INTRODUCTION

Translation as a concept is a multidimensional multi-level process that cannot be limited to changing words into different language. It entails the process of changing meaning, context and emotional appeal as well as bearing in mind cultural, social and linguistic influences which make up a text. With a literary translation the task is even more difficult, since the translator not only has to preserve the stylistic peculiarities but the cultural spirit of the input in the source language which can be deeply embedded in the original language. This paper is conducted on the translation of the Urdu novel, *Amarbail*, to English, and the sociological and linguistic changes that take place during the translation and how these changes can impact the retention of the theme of the novel, its emotional richness, and its cultural background. *Amarbail* is a well-known masterpiece by Urdu literature and full of cultural and social allusions that depict values and traditions as well as experiences of the Urdu people. The meaning of the novel lies in the cultural and historical context, which is hard to put into the language and culture as unique as the English one. Being transferred to English, the novel undergoes the change not only in its linguistic form but in the manner the cultural and emotional meaning is expressed. The *Amarbail* translating process poses many challenges to the translator especially how to capture the effects of the culture, expressions and regional dialects in a manner that is palatable to the English-speaking audience without losing the same spirit of the original work. (Ahmad, 2018)

The main aspect of this work is to find out how linguistic decisions and cultural adoptions that the translator makes affect the interpretation of the reading texts in the target language. The research would explore those strategies that help the translator not to lose the themes and the emotional tone of the original novel and make it available to another cultural and language environment. The study seeks to find out the changes of language, construction and the representation of culture as well as how the change affects the interpretation of text. Also, the research would investigate such changes as adding significance or reducing the original cultural and emotional value

of the novel. Among the main difficulties in the translation of the *Amarbail* is the necessity to search the compromise between accuracy and adaptation to the culture. All languages have their idiomatic expressions, metaphors, and social constructions which either way mirror the culture of the language used. These aspects are usually well entrenched in the underlying text and may prove hard to convert over to a different language with other cultural undertones and idiomatic phrases. Indicatively, Urdu is endowed with metaphors, folk, and cultural imagery which might not necessarily find their translation equivalents in the English language. The translator has to choose between the cultural specificity of these items, which might be difficult to understand or even difficult to comprehend by the English-speaking reader, and translating them in a manner that makes them easier to reach. This fidelity to the original text and at the same time the necessity to adapt the original to the target culture is the key to the success of the translation. (Ahmed, 2011)

Besides language issues, there is the cultural shift which is also a vital component of the translation process. The culture is the key to the content and emotional appeal of a text, and a translation, which does not take into account cultural aspects, can potentially impact the original text in terms of authenticity. The translator has to think how to preserve not only the cultural background of the novel, i.e. social norms, values, and local references, but also how to make the text acceptable to the wider audience, that is, the English-speaking community. In this paper, we were going to observe how the translator gets through these cultural changes, paying attention to choices made when translating such cultural values as core cultural references, idiomatic expressions, and in a social background. Knowing these changes, the research would give insights into a very sensitive task of maintaining the meaning and emotional appeal of a culturally rich literary work when it is translated into a foreign language. After all, this study aims to establish a better insight into the process of translation and produce some light on how linguistic and cultural changes can transform the perception and comprehension of a piece of literature. This research would help the rest of the translation research field through the analysis of the English version of *Amarbail* where the researcher would detail the problems that occur when translating a culturally thick text in the Urdu to English languages. (Alam, 2020)

Significance of the Study

Translations of literary works are also very vital in terms of the cross-cultural communication because it becomes a linking point between the readers of diverse language and cultural background to the works which would otherwise be understood. The present investigation is very important because it explores the majorities of the problems related to the translation of the culturally enriched and linguistically complex Urdu novel *Amarbail* to English. The study would provide a contribution to the wider area of translation studies especially in translating the South Asian languages to English by discussing the linguistic and cultural change that transpire during the process of translation. The research will be utilized on the impact of these changes on the retention of original meaning and emotionally rich aspects of the text of the novel as well as its cultural and historical background and the special issues associated with the work when a translator is involved.

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LITERATURE REVIEW

As (Venuti, 1995) says that the translation is a long and established interdisciplinary study of the multifaceted situations surrounding the process of moving texts into other languages. It has long been argued by scholars just how much cultural essence of the source text ought to be retained when translated into a foreign language. Lawrence Venuti (1995) coined the concept of domestication and foreignization which are two of the important strategies of translation. The goal of domestication is to make the text that is being translated more approachable by modifying it to conform to the target culture at the cost of the original culture. This strategy aims at changing idiomatic formulations, cultural references to the expectation of the target population. Foreignization, in contrast, aims at maintaining the foreignness of the original text by preserving its cultural signs, although, in turn, complicates the text or introduces it, therefore, to a reader as an unknown entity. As in the case of Venuti, domestication is criticized because it makes the original text no longer culturally specific and may cause the text to lose realness and content. This is particularly important when it comes to translation of culturally diverse works, where striking a balance between the cultural need and the ability to provide easy access to the text by the English-speaking audience is a big challenge.

Translations studies as one of the well-established interdisciplinary fields discusses the theory, practice, and the complexity of transfer of a text in one language to another language. The primary aspect of translation theory is the understanding that translation is not a simple act of linguistics only, but a cultural act, which implies a profound knowledge of both a source and target language, along with the cultural circumstances they are positioned in. The reason behind cultural essence to a degree to which the source text should remain or can remain is one of the most challenging questions that are struggled by the scholars in the field of translation. One of the major translation strategies is the concept of domestication and foreignization, which were introduced to translation by Lawrence Venuti (1995).

Domestication entails the production of the translated text to be more familiar with the target audience to the detriment of the original culture. It deals with culturally restructuring references to culture, expressions, and other features of the original text to fit the demands and standards of the target culture. On the other hand, foreignization is a process that focuses more on preserving the foreignness of the original text, through the preservation of cultural features of the text, even when it leads to increasing the difficulty or unfamiliarity of the text to the other audience. Venuti in his argument about domestication points at the power of the translation process because the decision to fit in the source culture into the target audience may annul the cultural specificity of an original text, making it possible to deprive of its authenticity and originality. This controversy is especially important when it comes to translating culturally dense texts, which is heavily immersed in the socio-cultural, historical and emotional reality of the Urdu-speaking world. The difficulty is whether to maintain the cultural wholeness of the English version of the translation of the text or whether to make alterations in order to make the text more familiar to the members of the English-speaking community, where certain cultural peculiarities may be lost. According to Transcend personalities with Susan Bassnett (2002), who further attempts to explain the cultural aspect of translation by saying that translation is not merely just a mechanical process but a cultural act where there is a negotiation of languages, societies, and power structure. According to Bassnett, his cultural

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transposition idea focuses on the fact that translation will recreate cultural products so that it can align with the values and culture resembling target culture. When it comes to the text that is heavily loaded with culturally specific factors and commentary on the societal aspects, the translator will have to make an attempt to traverse the cultural stratification implied by the original text and adapt it to the demands of the English-reading audience. Bassnett emphasizes the role of the translator in striking the right balance between linguistic and cultural adaptation an important job to perform in case of works that have strong cultural implications (Bassnett, 2002).

Simultaneously (Chatterjee, 1986) researches that the ideas of domestication and foreignization offered by Venuti can be used to examine the cultural change that may take place during the process of translation whereas dynamic equivalence presented by Nida is the way to approach the element that guarantees that the emotional tone of the original text remains. Bassnett also pays attention to cultural transposition underlining again the role of the translator that should allow finding its path through the cultural boundaries and modify the text so that it could be perceived as possible by a new audience. This is because all the theories mentioned above emphasize the crucial role of using linguistic and cultural sensitivity in the translation, when the linguistic and cultural aspects are closely interwoven.

Methodology

The research methodology used in this study is the qualitative method, as it seeks to examine the translation of the novel in Urdu language to English. The qualitative research method is suitable since this study is aimed at comprehending and explaining translation strategies, but not quantifying data. The research design in the study is based on research methodology comparative approach, which gives the chance to examine in the most detailed way the language and cultural transformations that will happen when translating the work *Amarbail* out of the Urdu language to English.

The data for this qualitative study were gathered using textual analysis as the primary data gathering mode. The primary sources are the original Urdu novel *Amarbail* and its English translation, which were thoroughly investigated to identify linguistic, cultural, and thematic changes. The secondary sources include relevant books, research articles, theses, and critical works on translation studies, cultural representation, and literary analysis. These secondary materials were used to support the analysis, provide theoretical foundation, and frame the findings within previous research.

The excerpts would be examined to identify the means in which the translator manages the difficulties in translation that come with the culture. Namely, the research would dwell upon the question of whether the translator applies the principles of foreignization (leaving the design of the original culture) or domestication (including adaptations of the text to the target audience). How the strategies affect the cultural authenticity of the translation and the extent to which they contribute towards or degrade the emotional and thematic integrity of the original work would be evaluated in the analysis. (Yu, 2014)

The concepts of Domestication and Foreignization

The terms "domestication" and "foreignization" were first proposed by German scholar F. Schleiermacher in "On the Different Methods of Translating." He pointed out that there are two methods of translation: one that brings the reader closer to the

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author and one that brings the author closer to the reader. However, he did not give specific terms to these two translation methods. Later, renowned American translator Lawrence Venuti formally introduced the terms "domestication" and "foreignization" in his work "The Translator's Invisibility: A History of Translation" in 1995. "Domestication" requires translators to keep the author as unchanged as possible and guide the reader closer to the author, while "foreignization" requires translators to keep the reader as unchanged as possible and guide the author closer to the reader. In other words, domestication aims to make the target language readers feel as if they are reading in their native language, while foreignization aims to preserve the foreign elements and cultural nuances of the source language.

ANALYSIS

Foreignization in *Amarbail*: Retaining the "Otherness"

Foreignization is observed where translators do not translate the Urdu words, idioms or cultural allusions into English equivalents. This plan enables the target audience to feel the cultural strangeness of the text, which is usually marked by the italicization or a reference to the context. To give an example, the phrase of izzat (honor) is used all over *Amarbail* as one of the thematic issues. Instead of the translation as being consistent with that of honor, certain passages have left izzat written in Urdu, and an interpretation has been given in the commentary. This way maintains the cultural richness of the word that cannot be translated completely in English. On the same note, terms such as dua (prayer), janaza (funeral) and iftar (breaking of fast) are not translated to English. Their preservation is a sign of cultural specificity and welcomes the readers to consider the text on the conditions of the source culture. Another place of action of foreignization is in idioms. Phrases like dil ko sukoon milna are even translated directly (as the heart found peace), and this can sound rather strange in the English language, but it has maintained the cultural connection of the heart as the centre of emotion and spirituality. This literalness opposes domestication in that it does not make Urdu metaphors and common English counterparts such as peace of mind. Social layers within language are also maintained through foreignization. Using honorifics like Sahib, Baji, or Janab, the readers get to feel the depth of respect and hierarchy in the Urdu society. To illustrate, when a helper addresses his master in the form of Sahib, he does not only mean sir in the English language, but carries with it a colonial, class-based and historical connotation. These words remain untranslated and this aspect of the translation lets the readers know that they are dealing with other cultural systems. In this way, cultural identification is maintained through foreignization in *Amarbail* where linguistic signs of life in South Asia are retained. It also, however, runs the risk of making such readers, who do not understand Urdu, unable to comprehend it.

Domestication in *Amarbail*: Making Culture Accessible

Whereas foreignization preserves cultural otherness, domestication introduces it into the terms that are familiar to the target audience. Domestication can be observed in *Amarbail*, where idioms, metaphors, and social norms are translated into smooth and fluent English to reduce the strangeness of the foreign culture. As an example, the Urdu phrase raat gayi, baat gayi, which means the night has passed, the matter has passed, has been translated as let bygones be bygones. This literary equivalent is instantly comprehensible to the English reader, but it concedes in the cultural imagery

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of the night and time as a metaphor of forgetting. In the same manner, rooh ka dard (soul pain) is translated as deep sadness, depriving the metaphysical meanings of rooh in the Urdu spiritual tradition. There is also domestication of social norms. The complex differences between aap, tum, and tu have been reduced into one English pronoun, you. This does away with hidden indications of intimacy, respect, or derogation. When a daughter treats her father with reverence using aap, there is no difference between her using tum to address a sister. There is a loss in the cultural aspects of hierarchy and respect as reflected in the usage of pronouns when they are domesticated. Even metaphors are simplified. A Urdu euphemism tanhaai ka samundar (ocean of loneliness) translates to deep loneliness in English. It is fluent translation but a grand metaphor is neutralized by a more workaday psychological word. It does not expose English readers to the weirdness of what it means to experience loneliness as an ocean, but the cultural image of the Urdu images is lost. Domestication therefore makes reading and access easier, but at a compromise of cultural diversity. The English Amarbail gets more globalized, and at the same time less strongly South Asian.

The Dominant Strategy: A Hybrid Orientation

Practically, no foreignization or domestication is the sole basis of the translation of Amarbail. Rather, it takes a hybrid orientation, which swings between the two strategies, depending on the situation. The domestication, however, prevails, especially in narrative passages where fluency and accessibility are the most important factors.

Neither the market nor the readership wishes can be attributed to the domestication imperative. English readers tend to be verbose and wordsmiths prefer translations that flow like the native ones written in the English language. Domestication is the prevalent form of literary translation in the Anglo-American context as Venuti (1995) suggests with transparency illusion being a highly valued element. This force affects the translation of Amarbail and as such, there are constant domestication of idioms, metaphors, and social markers. However, the translator also applies the technique of foreignization in the cases when the cultural essence could be considered the key part of the story. Such words as izzat, dua are kept to maintain thematic resonance. However, such instances are an exception and not the rule and domestication mean that they will be more accessible.

Effects of Domestication and Foreignization

The impacts of such strategies in preserving the culture are profound. By keeping cultural markers, foreignization maintains authenticity but creates the risk of alienating the reader. By turning the text into something familiar, domestication will make it understandable at the cost of smudging cultural specificity.

Impact on Emotional Tone: The impact of domestication tends to dry out the emotional color of metaphors. As an example, pain of the soul is converted into sadness, that is not so intense. Foreignization, in its turn, may increase emotion intensity by subjecting readers to culturally resonant metaphors, even when these sound strange.

Impact on Thematic Resonance: Themes of honor, shame and familial duty have a close connection with cultural words. In a case where izzat is tamed into honor, the theme is still that, but now in terms of individual culture and not community.

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Foreignization leaves behind the societal interests of *izzat*, and thus maintains the integrity of the themes.

Effort to Reader Engagement: Domestication enables easy reading and the English readers can follow the plot without the hassle of struggling with what the authors mean. Foreignization is confrontational and requires cultural education and adaptation on the part of the readers. Both effects influence the way in which *Amarbail* will be interpreted by the reader: domestication makes it universal and foreignization make it particular.

Case Studies

Honor and Shame

Urdu: *Tum meri izzat ho* (“You are my honor”).

English (domesticated): “You mean everything to me.”

→ Cultural essence diluted; honor as a communal value is replaced with individual affection.

Prayer and Spirituality

Urdu: *Usne dua maangi* (“She made a prayer”).

English (foreignized): “She made *dua*.”

→ Retaining *dua* signals Islamic cultural context, preserving spiritual resonance.

Silence and Emotion

Urdu: *Khamoshi mein bhi uske jazbaat samajh aate the* (“Even in silence, his emotions could be understood”).

English (domesticated): “Even in silence, his feelings were clear.”

→ Smooth but culturally neutral; Urdu’s use of *jazbaat* (passions) reduced to “feelings.”

The Paradox of Cultural Preservation

The analysis shows that there is a paradox of the more the text is tamed the easier to access it becomes, but the less culturally authentic it becomes. The further it is foreignized, the more culturally identifiable it is, but the more difficult it becomes to those who will be the target readers. It is therefore in such a conflict between cultural preservation and cultural translation that the English translation of *Amarbail* exists.

Impossibility of complete similarity in translation can be emphasized by this paradox. It is impossible to retain linguistic meaning and cultural essence with one strategy. Rather, the work of the translator is to strike a balance between conflicting requirements: he/she needs to provide the translation in a readable form and still maintain some cultural indicators where they are most needed. The retention of the cultural content of the English translation of *Amarbail* is partial, negotiated and uneven. Some of these aspects such as the major cultural terms (*izzat*, *dua*) and some idioms are taken through foreignization, which enables the text to keep its South Asian character. But domestication prevails in the translation especially in the idioms, metaphors and social conventions so that one ends up with a story which is available yet culturally diluted. Finally, the English *Amarbail* provides the readers with a hybrid piece of writing: something that is not completely loyal to the Urdu cultural peculiarities, but is not entirely absorbed by English cultural patterns. Its cultural identity is maintained in snatches and is made in general more universalized narrative.

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This result is not just a translation strategy, but a wider structure pressure such as publishing conventions, audience demands, and linguistic imbalance between the Urdu and English. What comes out is a text with the remnants of its cultural nature but re-Cast through the prism of domestication, and as a consequence, a version of Amarbail that is loyal and alienated, preserved and changed. (Ahmed, 2004, p. 127)

Case Study: Specific Excerpts from the Urdu and English Versions

The best evidence of the way in which translation alters meaning, cultural undertones, and the texture of emotions can be seen through a close analysis of a few of these passages of Amarbail. Although the previous sections examined linguistic, cultural, and thematic changes in general, this section does so in a narrower scope by focusing on certain moments in the text. Comparing these two in Urdu and English, one can evaluate the process of choice of the translator and determine to what level the culture spirit and emotional intensity are not lost or distorted. The case study approach is useful due to the possibility of a micro-level analysis, in which every word, phrase, and syntactic decision is significant. There is no neutral translation, but only interpretative. The translator needs to choose between being literal, domesticate, foreignize, or paraphrase, and the consequences of such choices are far-reaching regarding the manner in which the readers would experience the text. These choices are especially consequential in the case of Amarbail, where emotional nuance, and embedded culture are the main source of the power of the novel.

Excerpt 1: Romantic Intimacy

Urdu Original:

“Tum meri rooh ka hissa ho. Tum mere liye woh ho jo zindagi ke liye saans hoti hai.”

English Translation:

“You are a part of me. You are as important to me as breathing is to life.”

This passage is located at one of the key love scenes between the main characters. The Urdu original is highly metaphysical, relying on such concept as rooh (soul). The speaker makes the beloved a part of his soul; thus, placing the relationship in a Sufi-tinctured context in which love is not just personal but existential. This imagery is further enhanced by the metaphor of breath (saans) as vital to life which combines the physical and the spiritual. This is translated in the English version as the simpler You are a part of me. Although understandable and highly emotional, the metaphysical aspect of rooh is lost. The beloved is not restricted to the soul anymore but just a part and parcel of the self. Likewise, the second sentence renders the metaphor in the exact manner but it loses the rhythm. Zindagi ke liye saans has poetic cadence in Urdu, whereas in English it has the sound of a simile deprived of lyricism. This decision by the translator is a domestication with respect to the richness of metaphysics: it was much better to be clear and easy to understand. To an English reader it is intimacy and to an Urdu reader transcendence. This change demonstrates that translation could reestablish the emotional stakes of a scene. (Ahmed, 2004, p. 133)

Excerpt 2: Familial Respect and Honor

Urdu Original:

“Abbu jan, aap meri izzat hain. Aap ke bina meri pehchaan adhoori hai.”

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English Translation:

“Father, you mean everything to me. Without you, I am incomplete.”

This scene is a family situation where the main character shows respect to his father. The Urdu original is culturally dotted: the application of *Abbu jan* used both, intimacy and respect, and *izzat* is used to appeal to the notion of honor as a group status. When she refers to her father as her “*izzat*,” she puts her identity in its context within the family honor, as it was a communal identity under South Asian social rules. This has been translated into English as *you mean everything to me*. In his act of touching, this domesticated word changes the culture aspect of honor to the individualistic word of affection. The stakes of *izzat*, including the reputation of their families, the social assessment, and gender demands are eliminated. Rather, it is based on the emotional attachment of the individual. In this case, the translator opts to be domesticated rather than foreignized. The choice does not favor the richness of the culture, but renders the British audience with a universalized yet culturally watered-down concept of filial respect. The thematic echo of honor as a social value is gone and it is substituted by the vocabulary of personal love.

Excerpt 3: Metaphor of Loneliness

Urdu Original:

“Woh tanhaai ke samundar mein doob rahi thi, aur uska dil cheekh raha tha.”

English Translation:

“She was drowning in deep loneliness, and her heart was crying out.”

This text shows the isolation and hopelessness of the main character. The metaphor: *tanhaai ka samundar* (ocean of loneliness) takes center-stage in the poetics of Urdu with oceans representing expansiveness, danger and sheer intensity. The drowning in an ocean of loneliness does not only inflict psychological pain but also an existential engulfing. This is translated into English as *deep loneliness* and the great metaphor of the ocean is removed. Although the translator preserves the verb *drowning*, the images are diluted: to be drowned in deep loneliness is not as impressive as to be drowned in an ocean of loneliness. On the same note, *dil cheekh raha tha* (her heart was screaming) would translate into *her heart was crying out*. The Urdu image is more visceral, more violent: the English version is more commonplace and accustomed. It is a partial domestication the case shows, the translation still has some metaphorical force, but it is blunted by simplification. It becomes less emotional, and the cultural echoes of the image of the ocean are flattened.

Excerpt 4: Silence and Emotional Subtext

Urdu Original:

“Un dono ke darmiyan khamoshi thi, magar us khamoshi mein lafzon se zyada kuch tha.”

English Translation:

“There was silence between them, but in that silence was more than words could express.”

This passage brings out the use of silence as the communicative tool in Urdu literature. Silence is something that is stronger than spoken words in a South Asian culture, and there is a veil of meaning, suppression, and tearful undertones. This is

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emphasized in the Urdu original, which puts silence in the context of having more than words. This is recreated virtually in the English translation which is a kind of foreignization. The wording is rather peculiar in English yet the meaning of silence is not lost. The translator in this instance is opposed to the temptation to tame silence into a more recognizable form like an awkward silence or a meaningful pause. Rather, the strangeness is maintained, and so is the cultural brunt of silence as a means of expression. This example demonstrates that foreignization may be effective in transferring cultural implication between languages. Silence is not emptiness but fullness to the English reader, which is connected with the Urdu worldview.

Excerpt 5: Spiritual Dimension

Urdu Original:

“Usne Allah se dua maangi ke woh is dukh ko bardasht kar sake.”

English Translation:

“She prayed to God to give her strength to bear the pain.”

Spirituality is another major theme of the Urdu literature, and in Amarbail, dua (prayer) is a repeated theme. The Urdu original puts the prayer in the context of that particular cultural setup of Islam, invoking Allah and making dua mean supplication and surrender. In the English translation, dua is translated to be prayed and Allah is translated as God. True though it was, the domestication of the prayer makes the prayer seem familiar to a wide audience with the English language, but removes the particularity of Islamic worship. The term dua has the overtones of ritual, community and tradition which are inseparable under the term prayed. On the same lines, the substitution of Allah with God waters down the Islamic structure of the text, turning it into a generic Christian or secular one. Such domestication brings about more accessibility but compromises cultural preservation. Spirituality is universalized in the translation, and it is deprived of its Islamic spirit.

Evaluating Translator’s Decisions

The decision-making behavior by the translator in these passages shows a pragmatic political inclination. Where cultural terms are the key to thematic meaning, like izzat or dua, there is some striving to preserve them. But in more instances the translator has chosen domestication, softening down metaphors and cultural allusions to the English audience. The orientation is indicative of wider publishing conventions and expectations of the reader. In Anglo-American cultures, translations are supposed to sound fluent, sometimes it is impossible to realize that the text was originally written in English. Venuti condemns this trend to invisibility of the translator whereby domestication erases cultural difference to give prose that has no ruptures. This pressure is evident in simplification of metaphors, substitution of cultural terms with common equivalents and flattening of emotional intensity in Amarbail. Meanwhile, there are episodes of foreignization, which demonstrate that the translator did not dedicate himself entirely to domestication. To preserve silence as significant (khamoshi), or at times preserve words such as izzat are an indication of an attempt to strike a balance between readability and cultural plausibility. This balance is however, imbalanced. Domestication prevails, foreignization is only observed here and there, it is a compromise and not a rule.

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CONCLUSION

Maintenance of cultural essence brought to light the conflict that a translator has with domestication (to make the text understandable to the readers of the English language) or foreignization (to maintain cultural difference). The translation is more inclined on domestication, words such as ‘dua’ are translated to mean ‘prayer’, ‘roza’ to mean ‘fast’ and so on, such that the text becomes more readable and the cultural flavor has been taken out. In the case of foreignization, i.e. keeping izzat or sharam, the cultural texture is maintained but the threat of estranging the readers is rather high.

Simultaneously, the case validates the research of Venuti on domestication. To make the text accessible to English readers can be domestication which is the eradication of cultural otherness, resulting in the formation of a so-called fluent text which conceals its own strangeness. The tamed Amarbail runs the danger of making the work of the translator disappear and eroding the cultural voice of the original. This makes Venuti right, foreignization is necessary to get the authenticity possibility, although this might slow down readers by keeping some of the cultural terms (izzat, sharam, ishq).

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